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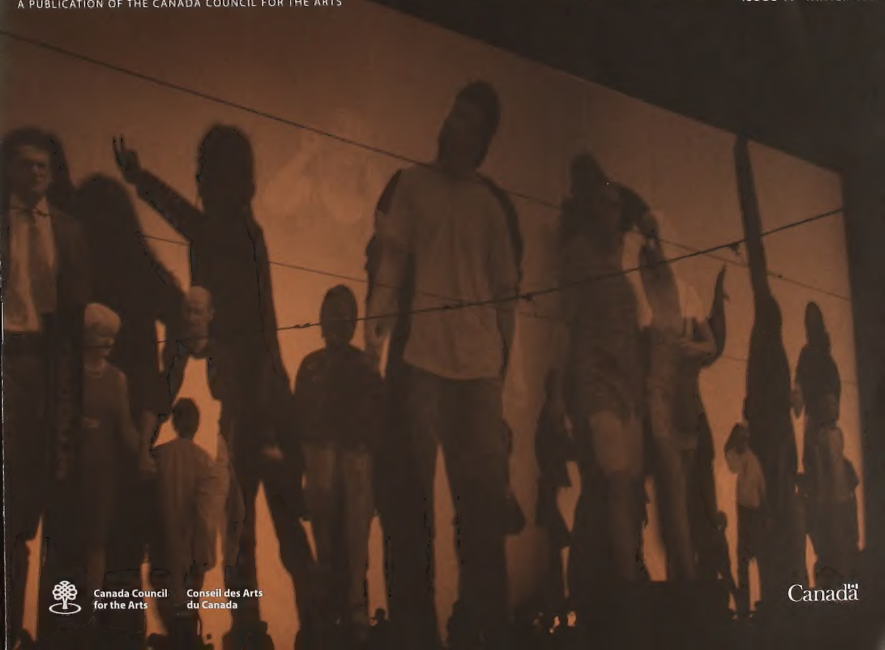
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FOR THE ARTS

A PUBLICATION OF THE CANADA COUNCIL FOR THE ARTS

ISSUE 17 WINTER 2004

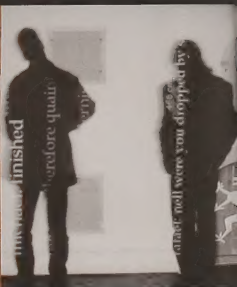


Canada Council
for the Arts

Conseil des Arts
du Canada

Canada

RESEARCHING ART



THE HUMAN SPECIES IS DIFFERENT FROM OTHER SPECIES BY VIRTUE OF ITS AWARENESS OF ITS OWN UNIQUE AND PRICELESS POWER OF CREATION. ALTHOUGH WORDS LIKE "BRANCH," "FIELD," "SPECIALTY," AND MANY OTHERS BESIDES, ARE EMPLOYED IN AN EFFORT TO CATEGORIZE THE VARIOUS ACTIVITIES OF RESEARCH, THE GREAT DISCOVERIES OF HUMAN HISTORY STILL CLEARLY SHOW THE OPENNESS THAT CHARACTERIZES THE SEARCH FOR KNOWLEDGE. FOR MANY YEARS, THE CANADA COUNCIL HAS SUPPORTED THOSE WHO FULFIL OUR COLLECTIVE NEED TO EXPLORE AND WHO, WITH UNBRIDLED IMAGINATION, MOVE BEYOND THE LIMITS OF REALITY.

COVER: *Body Movies, Relational Architecture 6*, by Rafael Lozano-Hemmer. Large-scale interactive installation featuring over 1,200 giant portraits revealed inside the shadows of passers-by. Installed in Rotterdam, Lisbon, Linz, Liverpool, Duisburg to be seen in New York and at the Athens Olympics. Photo: Lozano-Hemmer.

LEFT: *Ero's Gounflet*, by Lily Yung, hand ornament in coated copper wire, glass beads and ribbon. Photo: Lily Yung. BELOW, FROM LEFT: *Eros and Wonder* (still), by Bruce Elder. Shot on 16 mm film, each image was transferred onto digital video, subjected to random digital image processing (program designed by the artist), modifying the colours, re-shot on 16 mm film, and developed by hand at very high temperature to create effect called reticulation. *Les buccaniers II - lecture vidéographique*, conceived and staged by Robert Fajuy. Produced by ARBO CYBER, model by Lucie Fradet. Video by Mario Villeneuve. Pictured are Réjean Valée and Jean Bélanger. *Repositioning Fear: Relational Architecture 3*, by Rafael Lozano-Hemmer, shown in Austria. Photo: Joerg Mohr. *Charged Hearts* (detail), by Catherine Richards. Cathode ray tube, glass jar, heart made of transparent material. National Gallery of Canada, Ottawa. *Ogaki City* (Dec 5, 2002), by Luc Courchesne, excerpt from *Journal panoscopique* (Oct. 2000 - March 2001), digital image, collection of the artist. *Out of Thin Air*, by Alan Storey. Installation detail: panel of copper, refrigerant tubing, melting frost forming the word *dream* in six languages. Surrey Arts Centre, B.C.

DISCOVERING COLLABORATORS

The arts and the sciences decidedly share a common interest in research. In the 1970s, the Council's Explorations program was wide open to interdisciplinarity. In 1980, in collaboration with the Canadian Museum of Science and Technology, the Council offered its first residency program for artists. Now, 24 years later, the Council is offering artists in all disciplines key programs that give them direct access to scientific research centres. And the scientific community has joined forces with the Council in this decompartmentalization of the arts and sciences. In the process, the National Research Council Canada (NRC), the Natural Sciences and Engineering Research Council (NSERC) and the Canada Council for the Arts have become leading institutional players in the creation of innovative programs developed within the vast boundaries of the arts and sciences. These unique joint projects have attracted the attention of other organizations: the Research Council of National Academies in the United States, for example, has praised the exemplary and visionary character of the Council's programs. This mutual enrichment of the arts and sciences enhances the creative and intellectual power of individuals and makes a not insignificant contribution to the development of our societies.

One of the fellowship recipients in the first competition, visual artist Alan Storey from Vancouver, has joined researchers at the NRC's Innovation Centre to create a work portraying NRC's innovative research in the field of fuel cells. Media artist Catherine Richards of Ottawa began a residency in 2003 at the Institute for Information Technology, where she and other researchers will explore the "willing suspension of disbelief" while developing and evaluating new modes of interaction in virtual reality and collaborative virtual environments.

In 2003, two other fellowship recipients - multidisciplinary artist Rafael Lozano-Hemmer of Montreal and visual artist Lily Yung of London, Ontario - took up residence, respectively, at the Institute for Research in Construction (IRC) and the Integrated Manufacturing Technologies Institute (IMTI). These host institutions enthusiastically welcomed the arrival of these resident artists. IMTI Executive Director Georges Salloum says that the research program proposed by Lily Yung "poses a challenge for researchers to think beyond the normal confines of individual disciplines, and to seek new opportunities." The deadline for the next competition is June 1, 2004 and both the artistic and scientific communities are eagerly looking forward to the announcement of the results.

undertaken by media artists and scientists or engineers. The projects funded to date combine design and creativity with new technology, and provide an eloquent glimpse into the program's creative potential.

Artists Luc Courchesne and Nicholas Reeves, along with scientist Sébastien Roy, plan to create an immersive, interactive installation that will focus on the evolving dialogue that develops in an inflatable sphere between human visitors and robots capable of perception, communication and independent action. The project's hypothesis is that, in such circumstances, complex behaviour patterns emerge not from simple exchanges but as a result of interrelations between individuals from worlds that are as different as possible from each other - worlds both real and virtual. With the participation of artists and researchers in three countries (the Société des arts technologiques in Montreal, the Centre national de la recherche scientifique in Toulouse, France and the Los Alamos National Laboratory in New Mexico, U.S.), this project promises to have a major and original impact on our understanding of human behaviour. The same goes for a project by multimedia artist Bruce Elder and researcher Dr. Ling Guan, both of Toronto, which will explore the sometimes elusive logic or intuition, by which film and video makers choose certain



THE ART OF RESEARCH

In 2002, the Canada Council signed a five-year partnership agreement with the NRC, designed to nurture artistic and scientific culture. The first program stemming from this collaboration, Artists-in-Residence for Research (AIRes), received proposals touching on astrophysics, plant biology, chemical processes, integrated manufacturing systems, smart materials, immaterial technology and marine science. The \$150,000 fellowships awarded under this program give artists the opportunity to spend two-year research residencies in one of the NRC's 19 research institutes throughout Canada.

ON THE CUTTING EDGE OF ART

For some people, and they're not necessarily wrong, technology equates with science. For others, and they're not wrong either, technology means working tools. Seeing all the potentially rich implications in both these statements, the Canada Council and the Natural Sciences and Engineering Research Council of Canada (NSERC) launched a program that aims to bring together those who develop technology with those who use it to create. The New Media Initiative (a component of the Research and Production Grants to New Media and Audio Artists Program) supports joint projects

processing methods they see as appropriate to particular images.

The interaction between arts and science is evolving at a frenetic pace, manifesting itself in the widest range of forms. Since 1999, the Canada Council's Inter-Arts program has offered a "New Artistic Practices" category for projects that disrupt established conceptions of art and also open up vast new areas for exploration. The Council has also set up an ArtScience task force to observe such emerging practices and nurture their explosively creative mixtures... and remain in the arts-science vanguard.

Mission impossible?

IT'S BEEN A LONG TIME SINCE CANADA SHRUGGED OFF ITS REPUTATION FOR BEING NOTHING BUT A FEW ACRES OF SNOW. OVER THE YEARS, CANADIAN SOCIETY HAS DEVELOPED CULTURAL INSTITUTIONS THAT REFLECT ITS RICHNESS AND DIVERSITY. AT THE SAME TIME THESE INSTITUTIONS HAVE ALSO BEEN ENTRUSTED WITH THE SOCIAL RESPONSIBILITY OF PRESERVING AND NURTURING THE COUNTRY'S CULTURE.

Central among these valued institutions are Canada's museums. They are the custodians of Canadian art as well as arts educators; they provide the link between fine arts and the public and make a major contribution to the economies of cities. Their walls tell the story of the visual arts, as it has been perceived at various stages of the country's cultural evolution. Yet the museum's mission of conservation and education is in danger of disappearing. Acquisition budgets are clearly insufficient. Each year, public financial support to museums is inadequate to sustain any truly national-scale visual arts conservation projects or the education programs which, a scant 15 years ago, were considered a core activity of Canadian museums.

Today, museums must turn to private sector investors to maintain an important part of their activities. While this is an excellent idea in itself, there is an element of risk if the end result is to remove the entire responsibility from the public

sector. The Canada Council for the Arts supports the acquisition programs of 67 museums, yet the assistance it offers to these museums does not meet their real needs. In 2001-02, only 16% of Canadian museum acquisitions were made through purchases; the rest came from donations from private collectors. While donations of works from the private sector provide an excellent stimulus to acquisition programs, they alone should not be allowed to dictate conservation activity. According to François Lachapelle, Head of Visual Arts at the Canada Council, an equitable balance must be struck to return to curators the power to purchase the best Canadian works for the benefit of future generations.

In 2001-02, 49% of total museum revenues came from independent and self-generated income; the rest came from various grants. A significant portion of this non-public revenue - 73% - is most often derived from large and popular historical

exhibitions. How then are we to support the contemporary art exhibitions and educational programs that attract few private sector investors?

While the partnership between museums and the private sector deserves to be applauded and encouraged, it does not resolve all the financial problems that museums face. In other words, we must ask whether the predominance of private interests within museums is consistent with the social mission that Canadian society has entrusted to them. If as a society, we want to give future generations access to masterpieces by great contemporary Canadian artists, we must again give museums the public funds necessary for acquisition, conservation and education programs. To preserve Canadian culture, artistic excellence must remain a major consideration in the process of public acquisition.

Delectable operatic treats!

When you mix milk, breadcrumbs, one egg yolk and a little sugar, you get the popular Irish dessert called "Queen of Puddings." Borrowing the name of this well-known pastry dish, Dáirine Ni Mheadhra and John Hess gave material form to a musical and theatrical dream by forming the Toronto-based company, Queen of Puddings Music Theatre. Given that the arts world in general, and the Toronto arts scene in particular, are chock-a-block with excellent performers and performing arts organizations, the critics - professional skeptics - might justifiably have wondered how this new company would "set itself apart from the crowd." In the final analysis, their doubts were not severely tested because, right from the start, the company put on fabulous vocal and instrumental performances. Its production of *Beatrice Chancy*, the only Canadian opera about the history of black slavery in Nova Scotia (specifically, that of Afro-Canadians, according to the opera's librettist, George Elliott Clarke), went on a very successful national tour. Broadcast on CBC television, the production went on to win an Ontario Lieutenant Governor's award for the arts. Thus, in short order and with its second production, *Sirens/Sirenes*, the company, which produces Canadian works, established itself as a leader in new musical theatre in Canada.

Canadian works? Yes, indeed. Queen of Puddings only stages musical theatre or operatic works by Canadian artists. And you're mistaken if you think this notable achievement is the "icing on the cake." Every summer, the company also offers artists a training program on artistic techniques in song, acting, voice, movement, the Feldenkrais Method, and so on. In addition, Queen of Puddings has a *Little Puddings* program in which it matches professional artists with primary schools as a means of introducing young children to contemporary creative works. So, now you know what makes little Torontonians sing!

Queen of Puddings recently staged a workshop production of *The Midnight Court*, an opera based on the famous Irish epic of the same name by Brian Merriman. Paul Bentley's libretto and Ana Sokolovic's music give this humorous, erotic tale a typically Canadian flavour - and a delectable one at that, according to those attending!

SOVAND KRIEZHINA SZABO WOULD PLAY THE LEAD IN THE QUEEN OF PUDDINGS PRODUCTION OF THE MIDNIGHT COURT, SHOWN HERE IN SIRENS/SIRENES. (PHOTO: CYLLA VON TEGEMANN)



GOVERNOR GENERAL'S AWARD WINNERS: IAIN BAXTER, ERIC CAMERON, TOM HILL, ISTVAN KANTOR, GARRY NEILL KENNEDY, JOHN OSWALD AND IAN WALLACE

The Governor General's Awards in Visual and Media Arts

The fifth annual Governor General's Awards in Visual and Media Arts were presented to seven Canadian artists in March. This year's winners are visual artist Garry Neill Kennedy (Halifax), conceptual artist Iain Baxter (Windsor), artist and art theorist Eric Cameron (Calgary), photo-artist Ian Wallace (Vancouver), media and performance artist Istvan Kantor (Toronto), and media and sound artist John Oswald (Toronto). Aboriginal curator and artist Tom Hill (Ohsweken, Ont.) was recognized for his outstanding contributions to the arts in Canada.

In addition to their work as mentors, role models and educators – four of the laureates (Baxter, Cameron, Kennedy and Wallace) have had distinguished teaching careers – the laureates have provided conceptions of art that are off the beaten paths. Their visions – in arresting images, dramatic performance works, innovative sound works, and thought-provoking and humorous installations – tangibly demonstrate that there are many ways of approaching art, and of seeing the world.

Governor General Adrienne Clarkson said the following at the presentation ceremony at Rideau Hall: "Artists take on the responsibility to see as truly as they can and report back to the rest of us what they find. Sometimes a peek into the future is a shock to those of us who dwell permanently in the present, and certainly to those who prefer the past. . . . Remember that the Impressionists were scorned and denied access to the established salons of their day. And here at home, let's never forget the howls aimed at the so-called 'artistic pervers', the ones who used 'that rough, splashy, meaningless, blatant plastering

and massing of unpleasant colours in weird landscapes.' The establishment critic was, of course, talking about the Group of Seven. The artist labours in the present toward a vision of possibility, and is under no compulsion to make us feel comfortable or to make us admire the work for its prettiness. Art is difficult; art is subversive. It is frequently shocking and disturbing. But the artist must progress even in the face of public disapproval or rejection. This is what our laureates have done. They have been able to give us what we perpetually require. They provide, often at great personal cost, something of their humanity and thereby help us to renew our own."

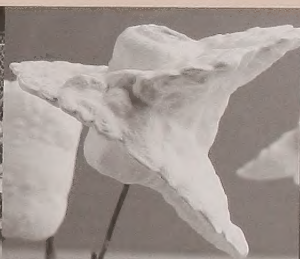
An independent jury selected the winners, each of whom received \$15,000. A special exhibit of their works is on display at the National Gallery of Canada until May. The awards are funded and administered by the Canada Council.

For essays on the winners, photo portraits, bios and reproductions of works of art, see: www.canadacouncil.ca/prizes/ggyma/

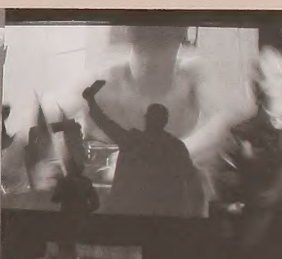
"ART IS DIFFICULT; ART IS SUBVERSIVE. IT IS FREQUENTLY SHOCKING AND DISTURBING. BUT THE ARTIST MUST PROGRESS EVEN IN THE FACE OF PUBLIC DISAPPROVAL OR REJECTION. THIS IS WHAT OUR LAUREATES HAVE DONE. THEY HAVE BEEN ABLE TO GIVE US WHAT WE PERPETUALLY REQUIRE. THEY PROVIDE, OFTEN AT GREAT PERSONAL COST, SOMETHING OF THEIR HUMANITY AND THEREBY HELP US TO RENEW OUR OWN." – Governor General Adrienne Clarkson



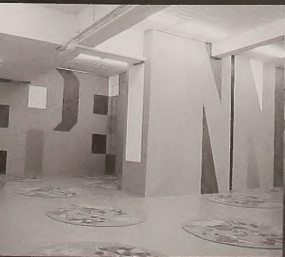
IAIN BAXTER
TECHNO-COMPOST 1996 (detail)
chain-link fence, used appliances
3.7 x 2.4 x 2.1 m. Collection of the artist.
Photo: Bonnie Jones



ERIC CAMERON
EXPOSED/CONCEALED: LAURA BAIRD IV (412) 1994-1995 (detail)
acrylic, gesso and acrylic on film canister
9 x 12 x 10 cm. Collection of the artist.
Photo: David Brown / University of Calgary COM / MEDIA



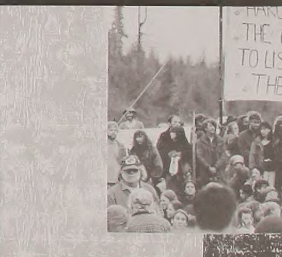
IAN WALLACE
THE GREAT ROBOTIC MACHINERY REBELLION 2003
with MachineSeactionGroup. Buddies in Bad Times Theatre, Toronto.
Photo: Miklos Legrédy



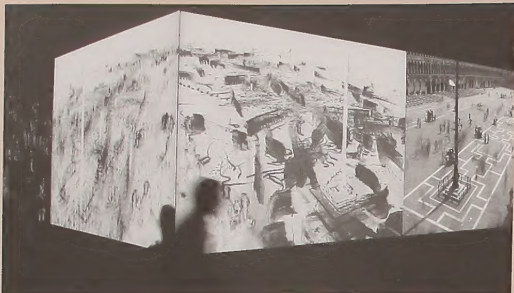
GARRY NEILL KENNEDY
RIEN DE PERSONNEL 2003 (detail)
install. installation, wall, paint, sign - "The Irony Turn" - 9 Canadian Artists,
Centre d'art contemporain Faou Mouvement, Metz, France.
Photo: Maryse Janguyot



JOHN OSWALD
CROWN OF SOULS 2001 (detail)
aura, variable 11: laser photo print laminated to plexi
150 x 400 cm



IAN WALLACE
CLAMQUOT PROTEST II 1993 (detail)
photomontage and ink on monoprint with acrylic on canvas 1.51 x 1.12 m
Vancouver Art Gallery. Courtesy: Cathiona Jeffries Gallery, Vancouver.

David Rokeby, *Iron Venice Biennale of Architecture 2002*

ROKEBY PROJECTS IN SÃO PAULO

Video installation artist David Rokeby, winner of a Governor General's Award in Visual and Media Arts in 2002, will represent Canada at the São Paulo Biennial. His project, called *Constellation*, will point cameras at spots on the exhibition grounds, analyse the captured images for colour and shape, and project them onto large screens. The project was submitted to a Canada Council juried competition by the Art Gallery of Hamilton. AGH President Louise Dompierre likened the honour to having a film screened at Cannes. The Biennial runs from September 25 to December 19, 2004.

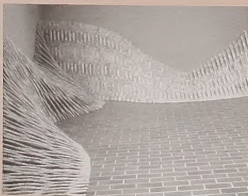


Film takes on Vancouver's Downtown East Side

Vancouver filmmaker Nathaniel Geary's first feature-length film, *On the Corner*, recently made waves at both the Toronto International Film Festival and the Vancouver International Film Festival, where it won the Citytv Western Canada Feature Film Award. Described by producer Marc Stephenson as "an honest and gut-wrenching story about the relationship between a brother and sister," the film was filmed in Vancouver's gritty Downtown East Side. The independent film, budgeted at just \$1 million, was made with Canada Council support.

Nova Scotia Rhapsody

Rhapsody (below), a 1974 work in plywood by artist Adrian Cooke of Lethbridge, Alberta, was among 16 major installations and sculptures recently donated by the Canada Council's Art Bank to the Art Gallery of Nova Scotia. Among the 13 artists represented in the transfer of works were Jamellie Hassan, Bruce Parsons, Gisele Amantea, André Fauteux and Colette Whiten. The AGNS celebrated the acquisition with a special exhibition of the works, "Objective Information: Gifts from the Canada Council Art Bank" (January 31 to March 28).



SAUCIER + PERROTTE AT VENICE BIENNALE

The Montreal architectural firm of Saucier + Perrotte has been selected to represent Canada at the 2004 Venice Biennale in Architecture. The firm will present models of recent projects and submissions such as the First Nations Exhibition Pavilion at the Montreal Botanical Garden, the Grande Bibliothèque du Québec, the McGill Faculty of Music and the Collège Gérard-Griffin (St-Genevieve, Quebec). The Canada Council and the Department of Foreign Affairs and International Trade will administer and fund Canadian representation at the Biennale. The Centre international d'art contemporain de Montréal will produce the event. The Biennale, the world's most prestigious architectural exhibition, will take place in Venice, Italy from Sept. 4 to Nov. 7, 2004.



Collège André-Grignon, St-Genevieve, Québec (photo: Marc Lacroix)

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WE WANT TO KNOW WHAT YOU THINK!

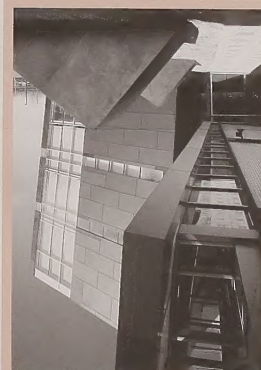
The Canada Council is currently assessing a number of its activities, including this newsletter. And we need your feedback. As an incentive for you to go to our on-line readership survey, we are offering a complete set of the seven 2003 Governor General's Literary Award-winning books, in English or French, to two lucky participants. The books include fiction winner *Elle*, by Douglas Glover, and non-fiction winner *Paris 1919: Six Months that Changed the World*, by Margaret MacMillan. (The list of literary award winners in all categories can be consulted at our survey web site.)

The survey will take just a few minutes. Please take the time to help us serve you better. The survey is available at: www.canadacouncil.ca/news/newsletters/

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SAUCIER + PERROTTÉ À VENISE

L'agence Saucier + Perrotte, de Montréal, a été choisie pour représenter le Canada à la Biennale de Venise en architecture de 2004. L'agence présentera des modèles de projets récents et de propositions de projet, tels que le pavillon du Jardin des Premières Nations du Jardin Botanique de Montréal, la Grande Bibliothèque du Québec, la faculté de musique de l'Université McGill et le collège Gérard-Godin des Arts du Canada et le ministère des Affaires étrangères et du Commerce international administreront et financeront la représentation canadienne à Venise, et le Centre international d'art contemporain de Montréal veillera à la production de l'événement. Cette biennale d'architecture, la plus prestigieuse au monde, se tiendra à Venise, du 4 septembre au 7 novembre 2004.



Collège Gérard-Godin, Université Saint-François (Saint-François, Québec) [photo: Jean Gauthier]

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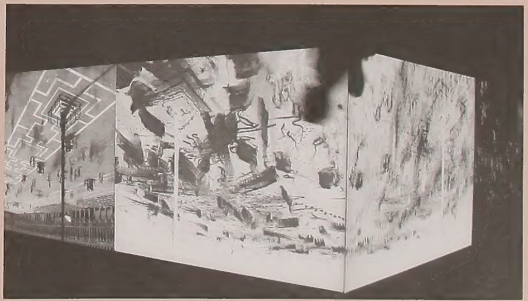
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bulletins

Daniel Rokeby, artiste du multimédia et gagnant de l'un des Prix du Gouvernement général en arts visuels et en arts médiatiques de 2002, représentera le Canada à la Biennale de São Paulo. Son projet *Constellation*, composé de caméras braquées sur divers endroits des lieux de l'exposition, analysera les couleurs et les formes des images saisies et les projettera ensuite sur de grands écrans. Le projet a été soumis au concours du Conseil des Arts par Art Gallery of Hamilton (AGH). Expliquant l'importance de l'événement, Louise Dompierre, présidente de l'AGH, a comparé cette prestigieuse participation à São Paulo à la présentation d'un film à Cannes. La Biennale se déroulera du 25 septembre au 19 décembre 2004.



Installation de Daniel Rokeby, Biennale de Venise en architecture, 2002.

Succès aux festivals du film



Le premier long métrage du cinéaste Nathaniel Gentry (de Vancouver), *On the Corner*, a récemment fait fureur au Festival international du film de Toronto ainsi qu'à celui de Vancouver, où il a d'ailleurs remporté le prix Citytv Western Canada Feature Film Award. D'écrit par le producteur Marc Stephenson comme « le récit honnête et terrifiant de la relation d'un frère et d'une sœur », ce film a été tourné dans le quartier Est du centre-ville de Vancouver. Doté d'un modeste budget de un million de dollars, le film indép-

dant a reçu une aide du Conseil des Arts du Canada.



Objective Information: Gifts from the Canada Council Art Bank.

La Banque d'œuvres d'art du Conseil des Arts du Canada a fait don de 16 installations et sculptures à la Art Gallery of Nova Scotia. Parmi les œuvres figurant la sculpture en bois contemporain *Rhapsody* (1974 / ci-dessous) de l'artiste Adrian Cooke (de Lethbridge, en Alberta). Cette cession d'œuvres représentait 13 différents artistes dont Janelle Hassan, Bruce Parsons, Gisèle Ament, André Fautoux et Colette Whitten. La Galerie a souligné l'arrivée de ces nouvelles acquisitions en proposant, du 31 janvier au 28 mars, une exposition intitulée *Objective Information: Gifts from the Canada Council Art Bank*.

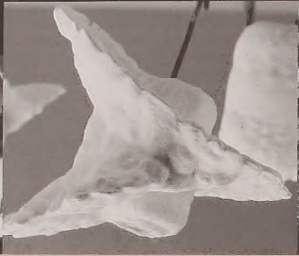
Don « Rhapsodique »

VOTRE OPINION NOUS TIENT À CŒUR!

Le Conseil des Arts du Canada évalue actuellement plusieurs de ses activités. Son bulletin *Pour les Arts* se soumet à l'exercice d'évaluation en sollicitant l'aide de ces lectrices et lecteurs. Afin d'inciter l'ensemble de nos lecteurs à participer à notre enquête en ligne, nous offrons, à deux personnes chanceuses, la collection complète, en anglais ou en français, des sept livres couronnés des Prix littéraires du Gouverneur général (GG) de 2003. Les gagnants pourront, entre autres, se plonger dans *L'univers de La maison étrangère* d'Élise Turcotte et du merveilleux recueil de poésies *Lignes étrangères* de Pierre Nepveu. (On peut consulter la liste complète de livres gagnants des GG sur le site web de notre enquête.)

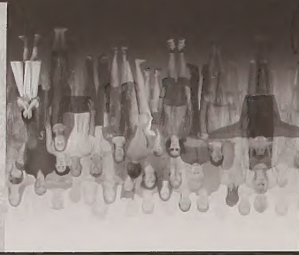
Répondre à cette enquête ne prendra que quelques minutes de votre temps... Enfin, le temps de nous aider à mieux vous servir! Vous pouvez répondre à notre enquête en ligne en vous rendant au www.conseilarts.ca/nouvelles/bulletins.

LES LAURÉATS 2003 DES PRIX DU GOUVERNEUR GÉNÉRAL : IAIN BAXTER, ERIC CAMERON, TOM HILL, ISTVAN KANTOR, GARRY NEILL KENNEDY, JOHN OSWALD ET IAN WALLACE



grillage à mailles losangées, appareils électromoteurs usagés.
TECHNO-COMPOST 1996 (détail)
JAIN HARTER
3,7 x 2,4 x 2,1 m. Collection de l'artiste.

THE GREAT ROBOTIC MACHINERY REBELLION 2003 (Idella)
Ivan Kantor
Photo: Midos Legrady
The Machine Group Buddies in Bad Times Theatre, Toronto



(detail)
murale, 1961, The Hong Kong Artists' Faux Movement, Metz, France.

IAN WALLACE
CLAYQUOT PH
photomontage
Vancouver Art C

Mission impossible?

IL Y A BELLE LUNETTE QUE LE CANADA A PERDU SA RÉPUTATION DE N'ÊTRE QUE QUELQUES ARRENTS DE NEIGE, AU FIL DES ANS, LA SOCIÉTÉ CANADIENNE S'EST DONNÉ DES INSTITUTIONS CULTURELLES QUI REFLETTENT SA RICHESSE ET SA DIVERSITÉ, ELLE A AUSSI CONFIE À CES INSTITUTIONS LA RESPONSABILITÉ SOCIALE DE PRÉSERVER ET D'ALIMENTER SA CULTURE.

Dispositifs des œuvres d'art des artistes canadiens, éducateurs artistiques, agents de liaison entre les beaux-arts et le public, et nombreux importants de l'économie des villes canadiennes, les musées figurent sans nul doute au nombre de ces précieux institutions. Leurs musées sont reconnus l'histoire de cette nation, telle qu'elle a été conçue et perçue à différentes époques de l'évolution culturelle du Canada. Cette mission de conservation et d'éducation, déclinée de façon unique dans chaque musée, risque de s'évanouir : les fonds nécessaires à l'acquisition sont nettement insuffisants. Annuellement, le soutien financier public aux musées ne réussit ni à alimenter un réel projet de conservation des arts visuels à l'échelle nationale ni à subvenir aux programmes de développement et d'éducation. Aujourd'hui, en 2001-2002, l'ensemble des revenus autonomes des musées représentait 49 % de leur revenu total, le reste provenant de diverses sources de subventions. Une portion importante de ces revenus autonomes, soit 23 %, est le plus souvent achetée par le biais d'achats, le reste provenant de dons de collectionneurs privés. Si ces dons d'œuvres ne suffisent pas à répondre à leurs besoins, en 2001-2002, seulement 16 % des acquisitions des musées canadiens ont été réalisées par le biais d'achats, le reste provenant de dons de collectionneurs privés. Ils ne doivent pas se laisser dicter la prédominance des intérêts privés au sein des musées se concilie avec la mission sociale qu'a confiée la collectivité canadienne à ces derniers. Si, comme société, nous désirons donner aux générations futures accès aux chefs d'œuvres de nos grands artistes canadiens actuels, nous devons redonner aux musées les fonds publics nécessaires aux programmes d'acquisition, de conservation et d'éducation. Pour préserver la culture canadienne, l'excellence artistique doit aussi demeurer une espèce en voie d'acquisition publique.

L'art de mettre l'opéra à la bouche

Mélangez du lait de la chapelle et un jaune d'œuf. Ajoutez-y un peu de sucre et vous obtiendrez la populaire dessert irlandais *Queen of Puddings* (la reine des puddings). Sous le nom de ce classique de la pâtisserie, Dairine Ní Mhédhúra et John Hess ont donné forme à un rêve musical et théâtral en créant, en 1995, la compagnie torontoise *Queen of Puddings Music Theatre*. La grande scène artistique, notamment celle de Toronto, se composait d'excellents joueurs, les critiques, sceptiques, se sont certainement demandé comment se démarquerait cette nouvelle compagnie. Leur patience n'aura pas été mise à rude épreuve puisque la compagnie a, d'entrée de jeu, proposé de fabuleuses performances vocales et instrumentales. Sa production de *Beatrice Chancy*, seul opéra canadien sur l'histoire de l'esclavage des noirs en Nouvelle-Écosse — précisément des Afro-Canadiens selon le librettiste de l'opéra, George Elliott Clarke — a effectué une tournée nationale couronnée de succès. Diffusée à la tête de la CBC, la production a obtenu un Prix du lieutenant-gouverneur pour les arts, rapidement avec le succès de sa deuxième production, *Silence/Silence*, la compagnie, qui produit des œuvres canadiennes, s'est imposée comme l'un des chefs de file du nouveau théâtre musical au Canada.

Des œuvres canadiennes? Vous avez bien lu : *Queen of Puddings* met exclusivement en scène des œuvres — théâtre musical et opéra — d'artistes canadiens. Vous croyez qu'il s'agit là de la censure sur le gâteau et qu'on ne peut mieux promouvoir les créations artistiques d'ici? Détrompez-vous! Chaque été, *Queen of Puddings* offre aux artistes un programme de formation axé sur le développement des techniques artistiques (chant, jeu, voix, mouvement, technique feldenkraï, etc.). De plus, avec son initiative *Little Puddings* (les petits puddings), *Queen of Puddings* jumelle des professionnels des arts et des écoles primaires afin d'intégrer les tout-petits à la création contemporaine. Ne vous demandez donc plus ce qui fait chanter les petits Torontois. Récemment, la compagnie montait un atelier-représentation de sa prochaine production *The Midnight Court*, un opéra s'inspirant de la fameuse époque irlandaise du même nom, de Brian Merriman. Le livret de Paul Bentley et la musique d'Ana Sokolovic donnent à ce récit à la fois comique et érotique une saveur typiquement canadienne. Savoureux, ont dit les participants.

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L'ART DE LA RECHERCHE

La réflexion arts et sciences évolue à un rythme phénoménal. L'interaction entre les disciplines permet de dépasser les frontières et d'ouvrir de nouvelles perspectives. Les artistes et les scientifiques collaborent pour créer des œuvres innovantes et résoudre des problèmes complexes. Cette approche interdisciplinaire est essentielle pour progresser dans la connaissance et la création.

INDEPENDENT COLLEGE GRADUATES

LA DÉCOUVERTE DE COLLABORATEURS

l'innovation pour créer une œuvre témoignant du rôle aux nouvelles technologies, donnent un aperçu éloquent

moirée sa surface réfléchissante, Sureau et Kistner, Compagnie Inter-Mimique

Mathieu Chazotte (1964) et Jean-Louis Baudry (1965) ont travaillé ensemble pendant dix ans. Ils ont collaboré à de nombreux projets, dont le plus récent est le spectacle "Le monde est un village" (2000-2001) au festival de la danse de la ville de Paris. Ils ont également travaillé ensemble à la création de la compagnie "Le monde est un village" (2000-2001) au festival de la danse de la ville de Paris. Ils ont également travaillé ensemble à la création de la compagnie "Le monde est un village" (2000-2001) au festival de la danse de la ville de Paris.

LA RECHERCHE DE L'ART



L'ESPÈCE HUMAINE SE DISTINGUE DES AUTRES ESPÈCES PAR LA CONSCIENCE QU'ELLE A DE SON UNIQUE ET INESTIMABLE POUVOIR DE CRÉATION, BIEN QUE LES MOTS DOMAINE, BRANCHE, SPÉCIALITÉ ET BIEN D'AUTRES SE SOIENT MULTIPLIÉS POUR TENTER DE CERNER LES DIFFÉRENTES ACTIVITÉS DE RECHERCHE, LES GRANDES DECOUVERTES ONT DEMONTRE LA PERMEABILITÉ DES FRONTIÈRES DU SAVOIR. DEPUIS PLUSIEURS ANNÉES, LE CONSEIL DES ARTS DU CANADA APPUIE CEUX ET CELLES QUI RÉALISENT NOS ASPIRATIONS ET QUI TRANSGRESSION, AVEC IMAGINATION, LES LIMITES DE LA RÉALITÉ.

PAGE COUVERTE: Body Movers, Relational Architecture à la Biennale de Venise 2013. Installation interactive à grande échelle mettant en vedette 1 200 portraits géants qui apparaissent à l'intérieur des ombres des passants. A été présentée à Rotterdam, Liverpool et sera bientôt présentée à New York et aux Olympiques d'Atlanta (photo: Luciano Hemmerli).



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